

Institution: Anglia Ruskin University
Unit of Assessment: UoA 27: English Language and Literature
Title of case study: Wonderlands Old and New: the 150th Anniversary of Lewis Carroll's <i>Alice</i>
Period when the underpinning research was undertaken: 2010-2014
Details of staff conducting the underpinning research from the submitting unit:
Name(s): Eugene Giddens Zoe Jaques Role(s) (e.g. job title): Professor Senior Research Fellow Period(s) employed by submitting HEI: 2003-Present 2010-2014
Period when the claimed impact occurred: 2015-2019
Is this case study continued from a case study submitted in 2014? No
1. Summary of the impact (indicative maximum 100 words) Research on the history of Lewis Carroll's <i>Alice</i> books led to world-wide events, exhibitions, curatorial practice, creative practice, and teacher-training towards 150th-anniversary celebrations, enhancing public understanding of this iconic work of British children's fiction. Beneficiaries extended beyond the field of children's literature to include artists, musicians, teachers, cinephiles, the US Copyright Office, librarians, and the general public, especially families. The research generated: cultural impact, enriching and expanding the cultural lives, imaginations, and sensibilities of the wide range of participants from professional archivists to the general public; educational impact by informing teachers about new and innovative learning methodologies; economic impact through the generation of ticket sales, refreshment sales, book sales, and through advertising and sponsorship; and changes to curatorial practice leading to enhanced understandings of holdings and exhibition potential.
2. Underpinning research (indicative maximum 500 words) The work of Giddens and Jaques (now Reader at Cambridge University) has generated new understanding of the historical impact of Lewis Carroll's collected <i>Alice</i> works (<i>Alice's Adventures in Wonderland</i>; <i>Through the Looking Glass</i>; <i>The Nursery 'Alice'</i>, etc.) on creative culture, education, and childhood/youth studies. <i>Alice</i> is one of Britain's greatest cultural outputs. Yet to think of <i>Alice</i> as simply fun for children ignores the complex uses to which the text has been put, from reaffirming nostalgic senses of 'Britishness' to offering radical resistance to adultist cultures of warmongering and capitalism in popular music. The work of Giddens and Jaques traces the cross-cultural and multi-generational history of the text, painting a lively sense of its past and potential. Giddens and Jaques have been leaders in conducting research on the history of <i>Alice's</i> reception and adaptation, bringing previously hidden materials – such as early theatrical designs or Carroll's own licensed merchandise – to the wider public, and helping archives and libraries shape their collections' dissemination strategies to reach a broader range of users, including children, parents, and teachers. This research began through a collaborative monograph project conducted by Giddens and Jaques. Helped by a series of grants and fellowships, they were able to visit the

Institution: Anglia Ruskin University major scholarly holdings (Harvard, Harry Ransom Center, British Library) of Lewis Carroll materials. Their work culminated in <i>Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass: A Publishing History</i> (London: Ashgate/Routledge, 2013) (ref a). It was 'highly recommended' by <i>Choice</i> and has received a score of positive reviews. <i>SHARP News</i> calls this book 'an important contribution to Carrollian reception history'. This interdisciplinary work (as evidenced in reviews spanning publishing studies, Victorian studies, children's literature, and the history of the book) aimed to bring a new publishing history of Britain's most important work of children's literature to a wider public. New research findings include: detailed analysis of the history of the material book, including analysis of paper stock to determine for the first time the rationale behind the cancelled first edition; history of non-UK publication; history of adaptation in song, film, games, and material culture, particularly for pedagogic and political purposes. This research on <i>Alice</i> benefited from being published in advance of preparations towards various 150th-anniversary celebrations around the world, which prompted Giddens and Jaques further to contribute to an online annotated edition (ref b) and publisher blog (ref c). 3. References to the research (indicative maximum of six references) Publication a. Zoe Jaques and Eugene Giddens, <i>Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass: A Publishing History</i> (London: Ashgate/Routledge, 2013). Submitted to REF2014. 20 reviews, including <i>Choice</i> 'highly recommended' selection. Available from the HEI on demand. Public-facing web resources b. Giddens and Jaques, Annotated edition of <i>Alice's Adventures in Wonderland</i> on Medium.com for the 150th anniversary. 28 July 2015. Giddens edited the final chapter. https://medium.com/alice-s-adventures-in-wonderland. c. Giddens and Jaques, Discussion of how Carroll has been used in marketing for adults in 'Alice's Adventures in Brewing Land', 23 July 2015. https://ashgatepublishing.wordpress.com/2015/07/23/alices-adventures-in-brewing-land-a-guest-post-from-zoe-jaques-and-eugene-giddens/. Grants d. Giddens, Harvard University, Katherine F. Pantzer Bibliographical Fellowship, 2016-17, 'Children's Book Illustration, 1850-1910', awarded for three months, one taken, US\$3,600, including further examination of <i>Alice</i> illustration history. e. Giddens, Children's Literature Association of America, Faculty Research Grant, 'Visualising Childhood, 1850-1910', 2016, US\$1,480, including further examination of <i>Alice</i> illustration history. f. Jaques, Harvard University, Katherine F. Pantzer Bibliographical Fellowship, 2012, US\$3,000. g. Giddens and Jaques, 'Alice in Japan', Great Britain Sasakawa Foundation, 2011, £1,000. h. Jaques, Harry Ransom Center Fellowship to University of Texas, 2011, US\$3,000. i. Jaques, 'Alice – A publishing history', British Academy Small Research Grant, 2010, £694. 4. Details of the impact (indicative maximum 750 words) Giddens and Jaques' research on the history and especially adaptation history of <i>Alice</i> (a) led directly to Wonderland Week, 15-19 September 2015, an event organised by Jaques, with Maria Nikokajeva and Siddharth Pandey, hosted by Homerton College, Cambridge, and co-organised with the Lewis Carroll Society (S1). Focusing on 'transformations', Wonderland Week incorporated a variety of events, targeted at beneficiaries ranging from members of the Lewis Carroll Society, to actors, artists, musicians,
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teachers, and local families. The programme across the week included a two-day conference, Fitzwilliam Museum Exhibition, Cambridge Arts Picturehouse screening, theatrical show at Anglia Ruskin's Mumford Theatre, musical performance at Homerton College, and a Homerton garden tea party for local families, all detailed below. Local enterprises such as the Arts Picturehouse benefitted from selling out a showing of *Alice* films, while the Milton Brewery generated community interest in its beers by providing two barrels of a specially brewed Wonderland Ale that was sold at Homerton as part of the tea party (building upon Giddens and Jaques' work on *Alice* beers, publication c above). Local venues such as the Fitzwilliam Museum and Mumford Theatre saw additional visits from the general public to Cambridge University and Anglia Ruskin sites.

A review of the various international celebrations of *Alice's Adventures in Wonderland*, which was published in the *Children's Book History Society Newsletter* for December 2015, commented that Wonderland Week offered '[b]y far the most significant scholarly event in the UK' (S2); it also had the largest number of associated impact activities. These include:

- **Multidisciplinary conference: *Alice* through the Ages**

This three-day conference explored such diverse topics as *Alice's* influence on hotel design and the history of fashion – following from the *Alice* monograph's wide concern with the 'sociology of the text'. The conference attracted speakers and delegates with a variety of interests, including substantive participation from non-academic members of the Lewis Carroll Society, co-sponsors of the event. Macmillan, Carroll's original publishers, sponsored the conference banquet. The Norfolk Children's Bookshop was a local enterprise supplying the conference with an extensive *Alice* bookshop. 250 participants.

- **Curated exhibition – Fitzwilliam Museum**

The exhibition on 'Fantastical Victorians' at the museum sought to highlight the late-nineteenth century's fascination with bold whimsy – pointing to a culture surrounded by objects inspiring the imagination and giving rise to *Alice* and the Golden Age of Children's Literature. Held in the Graham Robertson Room of the museum, the guided exhibition permitted unusually close consultation of materials, booked in small groups. It included rarely seen materials such as sketches by Edward Lear and an autograph letter from Carroll, and was designed in close collaboration with Jaques, based upon the findings of the *Alice* monograph. 48 participants.

- **Curated exhibition – Homerton College Library**

Alice's importance in material culture was addressed by a public exhibition of translated and re-illustrated editions at Homerton College library. Homerton College has ambitions to host one of the leading research collections in the field, including the acquisition of rare books and manuscripts, and this exhibition helped to highlight that aim to students and visitors to the College. It also enhanced the curatorial team's experience of handling artefacts and issues arising from Museum lending. The Librarian notes: 'Working with the Lewis Carroll Society to arrange the loan of many items and ensure their care whilst in our hands was a new experience for the whole Library team and a helpful development point for future exhibition' (S3). The exhibition was based upon the *Alice* monograph's discussion of significant post-Macmillan editions and translations.

- **Arts Picturehouse Lecture and Screening**

The Cambridge Arts Picturehouse offered a public lecture on '*Alice* in Cinema', coupled with a double-bill screening of the earliest *Alice* film (Hepworth, 1903) and the (then) most recent (Burton, 2010), both of which are extensively analysed in the *Alice* monograph. This was a rare opportunity to study these two films side-by-side and was open to the public to enhance knowledge of *Alice* adaptation and cinema history. The viewing sold out Screen 2, occasioning employment for staff and resultant refreshment sales. 148 seats.

- **Dramatic Interpretation at the Mumford Theatre, Anglia Ruskin**

The Mumford Theatre hosted Kevin Moore's one-man-show on Lewis Carroll, 'Crocodiles in

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Cream'. The production was aimed at local families as well as participants in Wonderland Week. Employment of 1 performer and associated ticket sales for the theatre.

- **The Music of Alice**

London-based Cellophony offered a public performance of their specially-produced musical version of *Alice in Wonderland*, narrated by Geoff Ward, Principal of Homerton College. Employment of 4 musicians. 107 tickets - sold out. Impact on attending musician evidenced by (S4).

- **Exhibition and Practice – Alice in Art**

We hosted an installation of William Stok's 24-metre drawing 'Alice in Wonderland', accompanied by a public lecture from the artist. This was followed later in the week by a round table discussion with children's illustrators John Vernon Lord and Marcia Williams, in which they discussed the challenges and affordances of John Tenniel's seminal work on *Alice* from the perspective of contemporary practice. This second event was influential to Cambridge's large community of children's illustrators, with many of Anglia Ruskin's MA in Children's Book Illustration students in attendance. Artistic impact evidenced by (S4).

- **Alice in the Classroom**

The Children's Literature Special Interest Group of the English Association sponsored a 'Wonderland in the Classroom' workshop for teachers and trainees, held in the Faculty of Education, University of Cambridge. Training co-delivered to primary teachers included 'Alice in the Classroom', a half-day workshop for 45 primary teachers and teacher trainees. Giddens' session discussed how the history of *Alice* on film, as outlined in his and Jaques' monograph, can be used to shape learning outcomes in literacy and intercultural communication, as evidenced in (S5).

- **Wonderland tea-party**

The finale of the event was a tea party, in which local adults and children celebrated all-things-*Alice* in the buildings and grounds of Homerton College. The event included *Alice*-related objects exemplifying the importance of this text for the history of childhood and children's books. 246 tickets were sold to the public, and members of the college also attended. The College especially benefitted from members of the public coming to its grounds for the first time, enhancing its reputation in the local community. Macmillan Publishers provided bunting and stickers and activity sheets for children. Cambridge Waterstone's sponsored a book stall to sell a variety of *Alice* editions.

- **Event Engagement**

The event was widely noticed on television and in newspapers generating significant reach across the city community (S6). A Cambridge University podcast on 'Alice through the Ages' received over 700 Facebook shares. The teachers' day allowed 45 local educators to take research findings on *Alice* directly to their classrooms; The UK Literacy Association Representative for the Eastern Region, noted that: 'The workshop opened my eyes to the ways in which literary classics can be taught creatively beyond the framework of the English curriculum and of their potential, in doing so, to stimulate wider holistic learning opportunities for primary-aged children. I left the workshop feeling inspired to look at classic texts through a fresh lens when planning - to read, discuss and appreciate them with my class in new ways, diving deeper into visual literacy and the use of film in particular' (S5). Anna Kérchy calls Wonderland Week one of the 'landmark projects in Carrollian studies' (S2).

Beyond Wonderland Week, the book has underpinned a number of physical and online collections and exhibitions bringing knowledge to the general public of the material aspects of the work and its subsequent history. It shaped curatorial practice towards Harvard University's 'Alice 150: *Alice* in America' exhibition (S7) – both Giddens and Jaques have been Houghton Library Fellows (d, h) – and the University of Michigan's 'Curiouser and Curiouser' exhibition (S7). The Brighton Toy and

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Model Museum's Alice collection holds a *Through the Looking-Glass* biscuit tin, which is examined for the first time extensively in this monograph, and the museum relies upon these findings to explain the rare object's significance (S7). The monograph is also significantly influencing the ongoing 'Curating Illustrations of Wonderland' project at the University of South Florida, including in methodological interventions on digital curatorship (S7).

Beyond the archive, the monograph is cited in the US government's account of *Alice* copyright (S8), as it offers the most detailed investigation of Carroll's rejection of the first edition, subsequently released in the US, why that rejection and publication occurred, and what American publishers did to promote *Alice's Adventures in Wonderland* subsequently. The book has also enhanced public understanding by being drawn on by many different online sources of information about the *Alice* books ranging from fandom sites to scholarly webpages on Salvador Dali's response to the *Alice* stories. (S9).

As part of the 150th anniversary, Jaques (having left for a position at Cambridge University) and Giddens (still employed by Anglia Ruskin) also contributed to a freely available critical edition, in association with the Public Domain Review, on Medium.com, which employed practising artists to produce new illustrations and animations (b). This freely available scholarly edition has been accessed over 11,000 times, disseminating our scholarship on the history of *Alice* to a diverse general public. In October 2019, Giddens gave a talk on 'Alice and Girlhood' to the Stephen Perse Senior School, Cambridge, which was attended by all forms (approx. 400 pupils), and bolstered students' knowledge of gender history through *Alice*.

Physical events arising from the publication of the *Alice* publishing history therefore directly reached over 1,000 members of the general public, including artists, musicians, pupils, and teachers. With digital materials, such as the Harvard and Michigan virtual exhibitions and the Medium edition, that reach is much greater, putting the rich history of *Alice* to a diverse range of beneficiaries.

5. Sources to corroborate the impact (indicative maximum of 10 references)

1. Homerton College and Cambridge University details of Wonderland Week
<https://www.homerton.cam.ac.uk/news/2015/wonderlandweek2015>
2. Sources noting the significance of Wonderland Week and its impact.
3. Email from Librarian of Homerton College, Cambridge.
4. Impact upon artists and musicians.
5. Impact upon teachers: email from Representative of UK Literacy Association.
6. Sources demonstrating press coverage of, and social media responses to, Wonderland Week.
7. Sources demonstrating the impact of Giddens' and Jaques' work on exhibitions at Harvard University, University of Michigan, Brighton Toy and Model Museum and University of South Florida.
8. US Copyright Office account of *Alice* copyright.
https://www.copyright.gov/history/lore/pdfs/201607%20CLore_JulyAugust2016.pdf
9. Sources demonstrating online resources that draw on Giddens and Jaques' book ranging from fandom websites to the more scholarly, *Dali through the looking glass*.